

Jocelyn Lightfoot x TMDTA

📅 Thu, 3/17 6:17PM ⌚ 1:18:34

SUMMARY KEYWORDS

people, horn, musicians, dress code, wear, music, incredible, composer, orchestra, mug, concert, musician, life, feel, playing, thought, year, understand, human being, experience

SPEAKERS

Jocelyn Lightfoot, Rebecca Toal, Hattie Butterworth

- H** Hattie Butterworth 00:02
Hello and welcome to Things Musicians Don't Talk About with your hosts Hattie Butterworth.
- R** Rebecca Toal 00:08
And me Rebecca Toal.
- H** Hattie Butterworth 00:10
Within our vibrant musical world, it can often feel that the struggles and humanity of musicians is lost and restricted.
- R** Rebecca Toal 00:18
Having both suffered in silence with mental, physical and emotional issues, we're now looking for a way to voice musician stories, discuss them further and to connect with the many others who suffer like we have.
- H** Hattie Butterworth 00:28
No topic will be out of bounds as we're committed to raising awareness for all varieties of struggling.
- R** Rebecca Toal 00:34
So join me Hattie, and guests as we attempt to bring an end to stigma by uncovering the things musicians don't talk about

musicians don't talk about.

H

Hattie Butterworth 01:04

Hey, it's Hattie here. Lovely to be back with an episode for you today. And this time, it's an interview with the most incredible, wonderful, inspiring person of just ever, like this one will go down in Things Musicians Don't Talk About podcast history as... I don't know. I just remember after we had this conversation, I was texting Rebecca for days like saying "Oh I've been thinking about what Jocelyn said about this", "I've been thinking about what she said about that", like, it's stuck with me for so long, because ... I don't know, there was just something so human about it, and about Jocelyn's presence in the musical sphere, through her experiences as a professional horn player, and then also now in a managerial role within the London Chamber Orchestra, who you may have come across because of many reasons, but especially recently, because they made the move to remove their dress code, which is something that really excited us and really inspired us to... Yeah, talk more about that element to our lives that can often feel very restricted. And so yeah, this conversation was just like, the biggest fresh air. The biggest fresh air? The biggest breath of fresh air ever, sort of had like to do with just the general freelance world and really thinking about like, is that space a space that is habitable for musicians? So these are the questions that Jocelyn is constantly asking, and I just think we are so blessed not only to have her as a guest on our podcast, but to have her within the musical world. I am just like, ah so just yeah. I'm done with the intensifiers now. Just I'd briefly say, as well, thank you to everybody who has written us a blog recently. We have loved sharing blogs, and if you would like to write a blog, please, please do. All the details are on our website. And we just, yeah, we love love reading your blogs. Thank you so much for them. And also just get in touch with us on Instagram for any reason. Please say hi, we just love, yeah, keeping... keeping in touch. If you enjoy this episode, please consider leaving us a review on Apple podcasts. It really, really helps us out. And if you're in a position to do so, absolutely no pressure at all, but there's a link in ... on our website and Instagram bio, where you can go and buy us a coffee - a three pound, little one off sponsorship if you're in the position to do so. But most of all, we're just thrilled that you're here to listen, and we are just ... argh! This is like the most excited I've been to release an episode so I just need to shut up and let Jocelyn take over. We are so excited to introduce Jocelyn Lightfoot to the podcast.

J

Jocelyn Lightfoot 04:26

Hello.

H

Hattie Butterworth 04:26

Welcome.


J

Jocelyn Lightfoot 04:27

Thank you.

H


Hattie Butterworth 04:27

 HATTIE BUTTERWORTH 04:27

How are you doing today?

 Jocelyn Lightfoot 04:29


Very well, thanks. Yeah! It's been a ... it's been a while since I've been in southeast London. I used to live here, so I feel like I'm kind of coming home, yeah.

 Rebecca Toal 04:38


I feel like I'm in a foreign country. Coming from the North, I'm like "the air is different here. The coffee tastes different."

 Jocelyn Lightfoot 04:45


Yeah, it does. You can see the sky!

 Rebecca Toal 04:46

The postmen are different.

 Jocelyn Lightfoot 04:47

... And the sun. Well, not today. In theory. It's nice and like there's loads of like walking and running and if you do any of those things you can... Yeah, it's nice around here. There's loads of parks and you don't have to be on the road.

 Rebecca Toal 05:01

So I've heard.

 Jocelyn Lightfoot 05:02

I would say I miss it, but I'm not sure that I'd quite go that far. But I did enjoy it when I lived here. But now I'm ... in the proper countryside.

 Rebecca Toal 05:10

So whereabouts are you based now?



J Jocelyn Lightfoot 05:11

I'm in Northamptonshire now. So yeah, which is... I did a very scientific decision-making process of where we were going to move to, by figuring out what the cheapest place in the country was to live when you put it on a graph, and the cross point is how quick it is to get to London, and that's where I live now. On a specific line, because it's the Wellingborough - Luton Airport line, which is much quicker than Northampton. Yeah, so that's, that's how I made that decision. That is like... I feel like that's a very kind of like musician ... wanting to be out of London, but also... Yeah, much quicker to like Manchester and you know... I was still a musician when when we moved there so I could travel. It took the same amount of time to get to Bournemouth, for example, than it did when I was living in Catford. You know.

R Rebecca Toal 06:07

That's nuts.

J Jocelyn Lightfoot 06:07

Yeah.

R Rebecca Toal 06:09

Let's get a little bit into you. So your official title is Managing Director of London Chamber Orchestra? Is that right?

J Jocelyn Lightfoot 06:18

Yes, although recently actually we have ... we are sort of changing it slightly, because we've got two other organisations that we sort of run under the same umbrella: a record label and a horn playing group,

R Rebecca Toal 06:34

Is that three worlds....?

J Jocelyn Lightfoot 06:35

Three world records, yeah. And the Guild of Horn Players. We are sort of putting them all into the Three Worlds Group. And so therefore, my title is slightly changed to CEO of three worlds group, but it's basically the same.

H Hattie Butterworth 06:49

In terms of sort of like what you do with the orchestra you still have a kind of Managing

in terms of, sort of like what you do with the orchestra, you still have a kind of Managing Director role within...

J Jocelyn Lightfoot 06:55

Yes the same. Yeah, exactly. So so it's effectively the same, the same role, but just incorporating the other two organisations into it.

H Hattie Butterworth 07:02

So how long have you been sort of in that role now?

J Jocelyn Lightfoot 07:05

Since October, start of October. So not very long. Before that, I was working on behalf of Martin Childs, who sort of has a non-exec role as a consultant. So that was my role before then, and the first week I did full time in that sort of capacity was in March 2020.

R Rebecca Toal 07:30

Lovely.

H Hattie Butterworth 07:31

Classic. Oh, brilliant.

R Rebecca Toal 07:35

So your background is as a horn player. And do you still play now?

J Jocelyn Lightfoot 07:39

No,

R Rebecca Toal 07:40

Not at all?

H Hattie Butterworth 07:41

Interesting!

J Jocelyn Lightfoot 07:41
No, I have not taken it out of the box for...getting on for three years.

R Rebecca Toal 07:47
Wow. That's cool.

J Jocelyn Lightfoot 07:50
Yeah.

R Rebecca Toal 07:50
Respect.

H Hattie Butterworth 07:51
Here we are ...straight into a question that you might not want to answer... I was just gonna ask, is there a reason why you still feel you want like a headshot of you with your horn? Like...

J Jocelyn Lightfoot 08:03
Yeah, there's a really good reason for that.

H Hattie Butterworth 08:04
Okay.

J Jocelyn Lightfoot 08:05
I've not got around to getting new headshots.

H Hattie Butterworth 08:07
Okay!

J Jocelyn Lightfoot 08:07

Although I now have... and I got them literally last night...

H

Hattie Butterworth 08:11

No way!

J

Jocelyn Lightfoot 08:11

New headshots. Yeah. Anyway, I'll send them to...

R

Rebecca Toal 08:13

Hot off the press.

H

Hattie Butterworth 08:14

So will, will we be able to use that, do you reckon, by the time or maybe not?

J

Jocelyn Lightfoot 08:17

Yeah, they're ready now. They've been...

H

Hattie Butterworth 08:19

Oh wow! Okay.

J

Jocelyn Lightfoot 08:20

All my blotches have been removed.

R

Rebecca Toal 08:21

Is it just like... photoshop the horn out?

J

Jocelyn Lightfoot 08:25

That has been done on the previous headshots on a couple of them. But yeah, it's, yeah, I got new ones. Which was really fun, actually, because I went to a friend of mine Eoin Schmidt-Martin, who's a viola player, and also incredible photographer. And I just popped around to their

house. And...we just actually thought the whole thing was hilarious, because I was like, "what do you do in a photo when you're not holding an instrument?" So it was like...

R

Rebecca Toal 08:49

I always think this about about singers and composers. Like, you often see a composer with a score or something, and you're like "is that really...? You don't have to have a prop."

J

Jocelyn Lightfoot 08:58

Yeah, do you hold a pencil!? So in the end, most of them I didn't, I didn't hold anything. I just kind of sat there awkwardly. But then I was like, "Can we do some like mug shots? " So I got a mug, and sat there with a mug, and we did have some really funny ones. And then actually, I did, I have chosen one of those.

H

Hattie Butterworth 09:19

Awwww.

R

Rebecca Toal 09:20

That's good.

J

Jocelyn Lightfoot 09:20

I mean, I literally spend my whole day with like, at least one mug within like, very close range. So of all of the objects that I interact with on a daily basis the mug is, is the main focus and the choice of the mug, and then realising that I'm in a Zoom meeting and the mug I've got is like really inappropriate, so then deciding how I'm gonna drink from that mug ...

H

Hattie Butterworth 09:20

I love... I just love any photo with a mug just seems to like just round it off.

R

Rebecca Toal 09:28

Without ...

J

Jocelyn Lightfoot 09:29

...without, you know, like one particular mug, which has like a rainbow flag around it that very, very clearly says "nobody knows I'm gay." So that one kind of gets like a sideways slurp.

H Hattie Butterworth 10:04
Is that the one in the headshot or not?

J Jocelyn Lightfoot 10:06
No, actually no no. Eoin's got much more classy mugs than me. Yeah, yeah another one is, is my partner's mug which is, says "Feck it, sure it's grand." Yes.

R Rebecca Toal 10:20
Not a business meeting.

J Jocelyn Lightfoot 10:22
It's really depends on the other side.

H Hattie Butterworth 10:23
It's like my wanker mug too.

R Rebecca Toal 10:25
Offended.

H Hattie Butterworth 10:26
Honestly, my sister and I went to Lewisham the other day, and we found two mugs, like one was the one with a man that said "wanker" and there was one with a woman on that said "wench." And we had to buy them. She's got the wench one. She lives two roads down...

J Jocelyn Lightfoot 10:37
I love that!

H Hattie Butterworth 10:38
Are ...And wevsend pictures to each other drinking from our wench and wanker mugs.

J Jocelyn Lightfoot 10:42
Yeah. So you see, mugs are really important.

H Hattie Butterworth 10:45
They are!

J Jocelyn Lightfoot 10:45
A very important part of my day.

H Hattie Butterworth 10:46
There you go guys.

J Jocelyn Lightfoot 10:47
Yeah.

H Hattie Butterworth 10:47
So in terms of before the horn was in its case, before you took on the sort of role of like a more managing musical thing, can you lead us through maybe sort of your background with playing horn and maybe a bit about your journey and education and sort of how everything's gone till now?

J Jocelyn Lightfoot 11:10
Yeah. So I, like most classical musicians started playing when I was really young and enjoyed it. Had some very good luck with teachers and opportunities and the area that I was living in having quite a vibrant musical community. So although I didn't really decide that I wanted to be a musician till I was in my kind of mid-teens, and I was incredibly lucky to have a teacher of the name of Tim Jackson, who's currently Principal Horn of the Royal Liverpool Philharmonic Orchestra. That was the first time that I realised that I really wanted to pursue it as a career. Because he was like mega cool, and great and brilliant and inspiring and passionate. And all those things just created that in myself. So then I was motivated to give up playing hockey on a Saturday and do orchestra instead.

R Rebecca Toal 12:18
Sacrifice.

J Jocelyn Lightfoot 12:19

Yeah, sacrifice things, and then he got a job in London, incredibly selfishly, and so he suggested that I would be passed on to his old teacher, Lizzie Davis, who is an absolute legend of horn teaching. She also really inspired me and suggested that I audition for the National Youth Orchestra, which I thought coming from a small village in North Lancashire was not an attainable thing for me, in fact, really embarrassingly, I didn't know it existed until that moment, so I was like, "Oh, this is a thing." So I auditioned and didn't get in. Until two weeks later, after I got my refusal letter, where they rang me and said, "Someone's pulled out. Do you want to come and join us?" I was like, "Yeah, okay." So that was exciting. And then travelling down to Manchester to have lessons with Lizzie started getting really difficult with, you know, family commitments, all the rest. So I decided that I wanted to go to Chets. And everyone told me not to. So I decided even more firmly that I wanted to.

R Rebecca Toal 13:25

Why did they say not to, just as a summary?

J Jocelyn Lightfoot 13:30

They... the classic line, which I think we've probably all heard in this room of, "you need to keep your options open."

R Rebecca Toal 13:36

Yeah.

J Jocelyn Lightfoot 13:37

And I very firmly believed that I needed to keep my options absolutely closed to give myself the best possible chance of actually doing it. We kind of came to an agreement that I would be able to go to Chets once I was able to and they allowed me to if I raised the money to go by myself.

R Rebecca Toal 14:00

What?!

J Jocelyn Lightfoot 14:01

So that was my first kind of like, okay, introducing... introduction into being a independent human being. So I did I mean, you know, Chets is incredible in that they give very generous bursaries to people who can't necessarily afford it. So it wasn't... it wasn't like tonnes of money,

but it sort of made me feel very responsible for the decision that I was making and made me feel like I really needed to make the most of it. Because I wasn't a very good student before then. I wasn't very good at working at school or academics or homework or any of those things. And yeah, inspired me to work hard. That was the first kind of real move towards "okay, I'm doing this. I have to do this." And, and that was it. So then music college, I only applied to Royal Academy of Music because I was completely obsessed with Richard Watkins and Mike Thompson. I was like, "I wanna play like them." So the plan was to audition there. and if I didn't get in, spend another year at Chets, and try again the next year. And, well, I was lucky that I did get in that year. So that was nice. And then studied there for four years. Again, was very lucky to be given a few opportunities before I left college, to work professionally. Again, all of those things of, you know, really focusing on it, I didn't have a teaching job, I didn't have... I had a secondary job in a pub for my first year, which meant I basically didn't sleep. But then I was matched with a sponsor, incredible, really generous sponsor. And so then I didn't have to work. So it was 100% "right this is what I'm doing, morning till night." And I wanted to at least apply myself fully, until I knew whether that was going to work or not. And yeah, just loads of luck, loads of lovely people helping me. And then I was able to earn some money. So that was nice. And then I progressed through experiences as a professional musician, and did that for 13 years.

H

Hattie Butterworth 16:01

Was there a moment where you were like, "Horn is staying in its box. I'm sick of this now. I want to do something else." You know, because what you describe like, resonates a lot with my experience of like, being a teenage musician and thinking, "right, I want to keep my options closed. This is all I want. Just go for it, go for it." But you know, when was the moment when you were like, "this isn't serving me at all?" like, "no, there's something else here. Maybe I still love music, but..." But... you know, when was the sort of, 'but' part of your journey?

J

Jocelyn Lightfoot 16:33

I don't know whether there was one particular moment, I...was very fortunate to have a job for a year in Norway in Stavanger Symphony Orchestra, as solo horn there and I took that year as a kind of project with the section to, you know, just build on the relationships that they had, and be a kind of positive influence the best that I could be. And I really enjoyed being that role of encouraging them to feel comfortable with themselves and with their playing, and to be able to feed back to me with how they're feeling, and for me to adjust my behaviour, depending on how that influenced them. And I just loved it. I loved that year of doing that. And so that was probably the start of me being interested in more than just my own focus of how I play the horn. That kind of continued and I sort of unusually, for a horn player, I really enjoyed what we call 'bumping' where you sort of assist the first horn. I enjoyed it, because I really liked the responsibility of understanding them as a player, sensing how they were feeling, and doing everything that I could to help them to feel okay. I mean, you know, most of them didn't really need it. But even so, I just kind of felt like that was a nice influence, and also I learnt so much from a lot of them as well. So then when I started then playing principal horn roles, then I, then I could, you know, continue to do that, because often you're only there for like a day, or maybe two days with the section. So you're like, "right, how can I influence this situation to have the section playing the best that they can in this really short amount of time? And how can, you know, we kind of build a really nice rapport?" So I sort of enjoyed all of that. When I came home

from Norway, my sister was diagnosed with cancer. And for four and a half years, she kind of progressively got more poorly. During that time, I, I had to see her obviously, and there was no support financially as a, as a freelance musician. Well, actually saying that there probably isn't for people in that circumstance in lots of jobs. So that was a really long time of actually, kind of, "wow I have to try and maintain this freelance career in a really difficult scenario." And then my first son was born, and he was really poorly when he was born. And I had to take a bit of time off work for that. And then my sister sadly passed away, so there was this time of sort of five years in my life where working became less important than it was before. And I was like, "God, how do you sustain this? How do you like continue playing?" and like my playing was suffering, I was like anxious, obviously. You know, and I had to go through various things. I did some CBT... like really worked on how to control my own anxiety within performance and all those kinds of things. Then I made some decisions: "Okay. I'm not gonna travel as much. I'm not going to do as much touring. I'm not gonna go outside of Europe. I'm never going to go away for longer than a week..." you know, all these kind of decisions where I was like "Right, I'm gonna... I need to spend more time at home." My partner stopped working to look after our son. And so, yeah, the...really like difficult few years of trying to figure out how I could continue as a freelance musician. You know, it was a massive influence in my life in so many ways actually, do you know? In terms of how I viewed myself and my appearance and what I was doing to myself as a human. Like was I ... I had so many ... so many self-discovery bits, you know, when you're watching someone... she was 34. So I'm 37 now, she was 34 when she died, and when I was 34, I was like, "alright", Mozart was as well. All the best all of us people die at 34. So I'm not one of those. Like, I just yeah, just was like, "What... What's important to me?" you know, that massive cliché of like, yeah, reevaluating your life. Time's limited. Yeah.

H

Hattie Butterworth 20:30

What I do with mine isn't really what I want.

J

Jocelyn Lightfoot 21:13

Yeah, exactly. And she was like, one of those people who's just like, a massive overachiever. You know. So in the same way as, as Mozart, she basically she was like, living life at like 5000 miles an hour being like, way more intelligent than most people and like she was an actuary, which is, if you don't know, somebody who is a statistician for risk assessment. Sounds sounds very boring, but if you like stats, like, dream come true. But it's really in ... it's really... it's really intense. Yeah, certainly when I was 34, then I was like, "right, gotta... I can't do this, just do it." And like, what's ... and you kind of really think about this thing of ...And I said I went to CBT, it was funny, actually, because I kind of fell out with my therapist. Because the first three sessions she was like, "but what's the worst that can happen?" Which is like a big CBT thing, and I get that, what's the worst that can happen? And then after three sessions, I was like, "the worst that can happen is my sister dies. And she's dying."

H

Hattie Butterworth 22:11

Yeah.



J Jocelyn Lightfoot 22:12
So that's the worst that can happen. Like how, like...

R Rebecca Toal 22:14
It's happening.

J Jocelyn Lightfoot 22:15
You know, this, is it. Like, this is the worst that can happen. So how do I deal with this? And actually, she took that really well, and, like, changed how we were working on it. But yeah, when you're faced with like, worst case scenario, and then worst case scenario happens, it's such a massive cliché, but it really does help you realise that like, okay, if someone you know, says something to me offensive, like, what's ... in that circumstance, what's the worst that can happen? But that's pretty much it, you know? That...Yeah. It totally changes your viewpoint. So that was a big thing for me of just like, "Okay, fine, I'm going to look how, how I want to look, and I'll do whatever I want to do" and, and a lot of that, for me, was also becoming less selfish and more accepting of other human beings and less judgmental of people. And just understanding that people are going through stuff, you know?

R Rebecca Toal 22:22
Yeah.

J Jocelyn Lightfoot 22:28
So if someone is a knob to you, that you're not like "you're a knob." That you're like, "are you okay?"

H Hattie Butterworth 23:06
Yeah, yeah.

J Jocelyn Lightfoot 23:15
You know, and just like completely changing how you view other people's behaviour. And that was just, and you know, I'm incredi...I feel, weirdly incredibly lucky, actually, to now be in a position where I've been faced with that, and now kind of, I'm trying to use it to improve myself without feeling scared of that, or worried that, you know... It takes away that sense of failure, that you or that you could fail, you know, because it's not relevant. Failing is not a thing. It doesn't exist.



R Rebecca Toal 23:55

No, I think...I mean, it's nowhere near the same extent, but I feel like any of our negative experiences in life with mental illness or whatever we've also, it's been definitely a turning point of how, well, definitely for me, how I view others and just general, like, worst case scenarios, and like, yeah, as you say, obviously not happy it happened.

J Jocelyn Lightfoot 24:21

Yeah, no.

R Rebecca Toal 24:22

But wouldn't change it ...

H Hattie Butterworth 24:24

Yeah, I don't like the person I was before it happened. Like, for me anyway.

J Jocelyn Lightfoot 24:30

Yeah.

H Hattie Butterworth 24:30

Like, before I was really unwell with my illness like, yeah, that's I didn't like... because I actually went to Chethams as well.

J Jocelyn Lightfoot 24:37

Did you?

H Hattie Butterworth 24:37

Yeah. And I remember...

J Jocelyn Lightfoot 24:39

Not at the same time as me probably.

H Hattie Butterworth 24:40

H Hattie Butterworth 24:40

Not at the same time there's no but I remember, there was a girl there and 6th form who was really depressed a lot, and she would often not come to lessons and she would do you know ... and I remember thinking, "I don't believe her. I don't believe her."

J Jocelyn Lightfoot 24:55

Like, yeah, I know what you mean.

H Hattie Butterworth 24:56

Deep down I was like...

J Jocelyn Lightfoot 24:57

Because you don't understand it. You don't have that ... you don't have that empathy. You don't have the empathy. You may have the sympathy, but you don't have the empathy.

H Hattie Butterworth 25:05

Yeah. And I was just like, "Oh, she's such a pain, like, she never turns up, she, you know, blah, blah, blah." And then I'll never forget, like, when I was going through my illness, I think about her so often. And I'd be like, "I understand you now, like I wish I would have understood back then. Yeah, I'm sorry that I even thought that about you, you know, like..."

J Jocelyn Lightfoot 25:22

It's mad isn't it? And like, now I have this experience with my son, you know, so much, because it's like, he has mild cerebral palsy and other stuff, but when, you know, he's seven, so we're still like, on this road of discovery. But when he, when he was born, you know, it was like, "Oh, my God, he's probably not going to survive. So, okay, let's get our heads around that." And then it was like, "okay, he's actually still alive, so that's great." And then "so what is this going to turn into?" And like, it's like, I mean, where he is now from where we thought he would be when he was born, you know, we are incredibly lucky that he's, you know, functioning in the way that he is. I mean, he's, yeah, he's hilarious and funny.

R Rebecca Toal 26:08

He sounds incredible.

J Jocelyn Lightfoot 26:11

You know, he's able to learn. That was, you know, a worry, will he be able to learn and will he

be able to have independence? And, you know, and seeing ... going through that experience now, and then seeing the things that he really struggles with, and, and being aware of how others have that in their life and the things that they're struggling with, and obviously, you know, then seeing families who are living with people who have difficulties of whatever kind, and then, you know, kind of understanding "I just don't know that. I don't know what that's like for them." And accepting that that's okay.

H Hattie Butterworth 26:52
Yeah.

J Jocelyn Lightfoot 26:52
That you don't have to know or empathise, to be able to sympathise and understand and just to have...just to see it, and to look, and to not judge and just relinquish that responsibility of having to understand everything. And so, yeah, I'm just massively grateful for those side of things. And yeah, of course, I'd love for him to be, you know...well I dunno, it's funny because Kat and I had this discussion before he, before he was born, not based on anything, I mean, it was his birth that that has created these things, and so we had no awareness that he would have any kind of disability. And we ... because you, you're faced with these things when you have, when, when you're pregnant, they're like, "if we find that your foetus has a some kind of deformity, or potential disability in life, what are you going to do?" Like, wow, that is not something I ever thought I would have to think about. Yeah, you're like, "Oh, my God, right Wow. Okay, so we're doing all these tests. What will we do? You know, if we find that there's some kind of chromosome thing, or there's some ... something, some kind of disability, like, what do you do?" And I remember having that conversation with Kat and saying, "do you know what? If, if we have a child with some kind of disability, then I will see that as, like, or we will see that as like an opportunity."

H Hattie Butterworth 28:27
Yeah.

J Jocelyn Lightfoot 28:27
You know, to have an understanding or to to give them a particular life or whatever, whatever it is, or to adjust our lives in that way, and just learn from the whole experience. And like, totally independently, we'd had that conversation beforehand. Yeah, obviously, not thinking that that would then actually necessarily actually be the reality. But you know, that's where we are, and it's uh...you know, he's just an absolutely incredible human being. And that's like, the great thing about human beings is we're all different and all incredible, and yet something to be celebrated and it really ...

R Rebecca Toal 29:03
FOR SURE

J

Jocelyn Lightfoot 29:05

The stark reality of being a freelance musician is you are not paid enough to be able to maintain any difficulties in your life. And it got to the point where I was working to be able to afford to work. And it was just a constant conveyor belt of like, work, work, work, no time off, just working, working, working, working. And then my son, when he was four, he said to me, I was like, "I'm gonna go away for a few days working." and he said, "Are you going to come back?" And I was like, "Oh, my God. Yes, yes. I'm going to come back. I'll always come back." But, you know, he is neurodiverse. Maybe that added to his anxiety about me going away? I'm not sure but ultimately, I was like, "Right. This isn't working." From a purely personal point of view, that was the journey that, that I took, but from a professional point of view, all those things, all those experiences that had happened to me and I was just thinking, "all these other people are going through their own journey of how to work." And, you know, God, there's so many things that go on while, whilst working that you just think they are...that's a challenge for everyone. And I, and there were a number of those things that I just thought, "d'you know what? That's not right. That's too much to ask of people." We are asking so much of freelance musicians, and giving them less and less in return, then it was probably about two and a half years before I actually ended up stopping playing where I was like, "I think that's what I'll have to do, because I can't make any of those changes as a freelance horn player. I can't influence anyone in a positive way as a freelance horn player." I mean, I won a few mini battles, like getting an orchestra to pay overnights for the section that I was leading in a situation where it shouldn't have even been a question. You just get tired of fighting your own fight, you get tired of, "okay, I deserve this or not even deserve ... I ... these are my rights." Constantly having to fight for yourself, and I just got exhausted by it and thought, "right. What what's my future? How can I really influence things in the way that that I want to?" So I decided to retrain. It was, like really tough to stop, actually, not just like, mentally of like saying, "okay, that's the end of my journey. That's the end of my ambition." I mean, obviously, the industry isn't how I imagined it would be, not necessarily in all negative ways, but you know, how you imagine what your life is going to be like. It very rarely is the same, so in some ways, it was easy to kind of justify that my ambitions were unfulfillable because they didn't really exist. But then it's really hard to say, "Okay, I'm not going to be a horn player anymore." because that's my...that's your identity as a musician. It's like, you meet someone and you say, "My name is Jossy and I play the horn." Like, that's how...that's who you are. So I had to really like get my head around that. And then I just get ... kept getting tempted by work and by opportunities, and by trials here, and this, that and the other. And I just, it took me a while to eventually just say, "No, I'm done with that now." And I had to just cut it, I just couldn't, I couldn't imagine continuing both. So I decided to completely leave the industry entirely and go into other industries and work there for a while and see what that was like. But of course, I had absolutely no experience or anything at all. I mean, transferable skills go a long way. But, only up to a point. Yeah, exactly. Yeah. So there I was working in, like a food factory, in the Human Resources Department on minimum wage, whilst studying all hours of the day and I was like, "God, I've given up playing the horn, so that I can see my family more" and I was just locked in my office all day long, just studying. But again, you know, that was the decision I'd made, and typical for me, I was like, "right, I'm doing it 100% and there's, you know, I'm not going to like halfway house it." I worked in two different places, in other industries, and just got experience and just saw how the rest of the world worked and studied for two years, and then was given the opportunity to come back into the fold. So... a little bit sooner than I thought I would

actually. I thought I was probably going to have to build a career outside of music much further than I did before coming back in. But then when the opportunity came, I just thought, "Yeah, I'll just do it." Sorry, that was massively emotional.

R Rebecca Toal 33:58
No, it's amazing.

J Jocelyn Lightfoot 33:59
I very rarely talk about it so ...

R Rebecca Toal 34:01
I feel like ...I felt very emotional, and just very, you're so right, in that every freelancer has their own battles. They might be to the extent that yours have been, they might be to the extent but in a different light, and it's just ... I completely agree that as freelancers we are given less and less, and still expected to pour ourselves out on stage and perform to the highest level. And it's just completely unsustainable, and yeah, recently, I've also been feeling similarly that I am working in order to work and it is just this, I mean, it's so cliché, but it's just this conveyor belt of just, "Okay, I'm going to my teaching so that I can hopefully do an audition here to hopefully get work etc." And totally inspiring that you took that decision and we've been talking a bit about the sunk cost fallacy recently. It's that idea that I can't possibly leave this thing, because I've put so much time and effort into it, and it is my identity and all the people I know around me...Yeah...

H Hattie Butterworth 35:10
Even if it's the wrong decision, it's still the hardest decision because of how many hours and how much money and how many people have been behind you for that one thing.

R Rebecca Toal 35:20
Even from an from an outside perspective, everyone would say, "you've got to leave, like, this is not good for you."

H Hattie Butterworth 35:26
Yeah.

J Jocelyn Lightfoot 35:27
But that is, is not the case, because as well, I really feel like there's a bubble in the industry,

where it's almost like we justify our existence in it by saying that there's no other way. So we are musicians, because we love it and there is no other life available for us, that would be as good as this one. That's, for me something that prevails throughout the whole industry and it, and, and I think there's a real danger of being taken advantage of because of that. And so then you get this, this real imbalance between management and musician where the musicians feel like they are being given the work. In fact, that is a phrase that, that people say, "I'm being given work," but you're not being 'given' work you are, you are being hired to give your services. So I need musicians for me to be able to do my job within the London Chamber Orchestra. So I need to hire musicians, I don't need to give musicians work, because we're not...that's not the charitable work that we're doing. You know, we have a charitable arm, but that's not it. You know, I don't give camera operators work. I hire camera operators, you know, the, the wording used around being a musician, being a freelance musician, being lucky to do what we do, um, it just opens up this whole world of, of being taken advantage of. And that's really important to me, to not look at musicians, in a different way to all the other suppliers that we hire.

R

Rebecca Toal 37:17

It comes across very strongly that your attitude towards the work environment in London Chamber Orchestra is a very holistic one. And that, as you say, you're trying to make these changes from the perspective of having been in their shoes. Like you said, you know, you're not trying to make the musicians feel like they're lucky to have this work. It's a ...they're...the environment you're trying to create is one in which they thrive and in which they can be creative. There was ...recently you did away with the dress code, and that's been quite ... Yeah, well publicised. Tell us your thoughts...Why, why have you done away with the dress code? I know some people will have read about it, but some people might not have read about it.

J

Jocelyn Lightfoot 38:02

Yeah, so I feel like the musicians that we have that come in to do you know, our work, you know, we're lucky to have them, right? So that's the way, that's the way I look at it. They are all amazing. And I say that not from the point of view of me being in their shoes, but me being next to them, and being a musician next to them and seeing what other people have done around me in those circumstances. I know that they are absolutely incredible and I've been working now in other places where it's not as common in other industries to have that level of professionalism and commitment and skill and you know, all of that, so we are lucky to have them. They are individual human beings. We are a small group, right, so varying sizes, but in general, quite small. There are a few reasons why we couldn't find a reason to impose a particular dress code. One is because if you are looking at a group of people with a lens of being inclusive, and inviting diversity and acceptance and equality, it is impossible to ask them to all wear the same thing. Like, we couldn't come to a conclusion where we could say, "Okay, we're inviting this group of people, and they all come from all of these different places and we want ... we have a responsibility to demonstrate to the world that that's the situation." So therefore there is no one way to dress to demonstrate that and communicate that openly with the audience. So that's one reason. The other reason is because you don't do the same thing for the audience, right. So if you're, if you're looking to mirror an audience, which means that you are showing that you are welcoming that array of people to come to your concerts, you can't do that by asking everyone on stage to wear the same clothes or to look the same way.

So that sort of meant that there wasn't really a reason to ask, you know, a specific dress code for that. So we're just constantly coming against these barriers of, you know, if you, if you ask them to wear this, then what does that give across? It always gives across an idea, it always gives across an image. Whereas actually, what we were wanting to do was remove all of those things. And so we could, there was, there just wasn't a good reason to actually impose any specific dress code. And then there's the other sort of slightly more boring aspect that when people are self employed, there's an argument to say that it is not appropriate for the hirer to ask them to wear a certain type of clothing. And that's something from my studying and working in different environments, which, you know, I mean, as a responsibility for me to ensure that my practices are in line with, you know, the title I now hold in CIPD, which is that I, you know, I have to practice certain things, and I have to keep up to date with it. And I have to make sure that, that every decision that I make, or any work in practice that I do is in line with that. So asking a self employed person to wear a certain set of clothes and not paying for it. That's not, that's not a thing that's not appropriate. So if we're going to ask self employed people to wear a particular clothing, we have to buy it for them, or lend it to them, or provide it to them in some way, or, you know, reimburse them for the purchase of it. You know, that's like just very basic. There are so many blurred lines with worker status, which is sort of how we end up or how musicians end up being kind of clubbed, where that that line is a little bit blurry, um and there are so many things in the industry, where it's just the way that it's been. And so the practice that we're really doing with the management in LCO, is just always having a reason, you know. "Why are we going to do that?" And if we don't have a reason, you know, take away or find another way.

R

Rebecca Toal 42:26

And the response from the musicians seems to have been overwhelmingly positive.

J

Jocelyn Lightfoot 42:31

Yeah, on the whole, yeah, it's really interesting seeing how people have reacted to it, actually, because most people have just had come to me with this just huge sense of relief, of just like that... it's just so nice to, to just not have that restriction on ...or to... You know, a lot of people don't really like wearing things like all black. Most people have sort of had that reaction. I think some people have kind of, in my instruction on the, on the, on the schedule that goes out to musicians, it's like really long. It's like two paragraphs of like in-depth reasoning of why we're not going to ask them to wear a dress code. And so for some people, I think it's kind of like, if they don't really mind wearing all black, or they don't really mind having a dress code, it's sort of maybe seems a bit over the top, that we're taking it so seriously, which I get, because, you know, a lot of people are just fine with whatever. They don't, they're not that interested in their employer... employment rights, and how that affects them. They're not that interested in, you know... they're not really affected by being asked to wear certain clothes and that's fine, but I'm just very aware that there's also, you know, those people who are deeply uncomfortable with being asked to wear a certain thing based on either their gender or any one of the protected characteristics, or just to wear clothes that just they would never normally wear in any any other circumstance. It's quite difficult to feel like yourself when you're wearing someone else's clothing.



H

Hattie Butterworth 44:09

And was this decision... I suppose how, how much was it kind of fueled by your experience as a freelancer personally? And did it have anything to do with the way that you felt, sort of ...

R

Rebecca Toal 44:23

Restricted.

H

Hattie Butterworth 44:24

That's it! Restricted in your ability to express yourself as a musician or as like a human on stage?

J

Jocelyn Lightfoot 44:31

Yeah, so I mean, my experience, I feel like is mirrored by a lot of people. I think it's not in my experience of being uncomfortable in certain situations, I think is, is, is not unusual. But my whole career move is inspired by a mixture of my own experience but also witnessing the experience of others. So it's part... it's all part of the same thing when, when thinking about it. I mean, everybody talks about dress code all the time anyway, like this is a conversation that's been going on for like decades.

R

Rebecca Toal 45:11

Yeah.

J

Jocelyn Lightfoot 45:11

Like what on earth...like, how do we decide what everyone's gonna wear? There's just motivation, in every aspect of what I do from a mixture of my experience, and everybody else's around me. Yeah, I mean, one of the hardest experiences I had in terms of dress code was, was when I was invited to play for the Last Night of the Proms. The women's dress code is a coloured dress. And I have, you know, my whole life, people have tried to pigeonhole me, and I've constantly tried not to be pigeonholed because I'm just not particularly comfortable in any of the holes available, so I just kind of constantly fight, have fought against that. But there are certain ... and most of the time, I'm like, "Okay, fine, I'll just somehow find my way within it." But when there's a distinction between genders, and there's only two available, and you have to choose one or the other...that's, that was really hard for me, because the two available is like a long coloured dress, which, that's not me, or a tux or whatever, a white DJ. Also, neither of those things are anything like what I would wear by choice. And it was, it was really, really difficult for me, and I ended up having to like, talk to a few people and say, you know, "How do you think management will react, if I go to them and say, look, I'm not really comfortable in either of those dress codes?" And luckily, Helen Vollam, who is an incredible human being, was really supportive, and, you know, helped me to kind of say, "Okay, can I wear something different?" I was able to wear something that I was more comfortable in, but even so then

you're different, right? So you're, you, you're neither one or the other, and you're different. And that was like a constant thing, so if there was always a gendered thing, and I would go in potentially, with my hair in what would typically be known as a 'male' hairstyle, and I'm wearing all black, then there's people like, "why are you not wearing a tux?" I'm like, "well, because of my genitalia!" Like, I don't understand!

R

Rebecca Toal 47:28

And then they get weird about it!

J

Jocelyn Lightfoot 47:29

Yeah exactly!

R

Rebecca Toal 47:29

And then you're the one who has to go through this experience, and fight for it, and go to the management, and it goes back to what you were saying about the dress code in LCO, that, yeah, some people are fine wearing all black or tux or whatever, but that doesn't mean that, that means that the status quo should stay the same. I mean, we were talking about it just earlier in that it either for the people facing these struggles in whatever capacity, they often have to put in all the work to change it as well. Whereas actually, often you need other people who are not affected by whatever matter is at hand, to do some of the work, and I think it speaks volumes that yeah, it's... some people will probably still wear all black, but it doesn't mean that just because some people are fine with it, that it's then "Ah, well we'll just keep it the same".

J

Jocelyn Lightfoot 48:22

Mhmm, exactly. And you know, the only thing that we've been given in response in terms of a reason why all black is a good thing to wear is because of this idea of it not being a distraction. Yeah. Yeah, it's so difficult because I get it. I mean, I love music, right? I love music. My whole entire life is completely 100% dedicated to introducing music, you know, orchestral music to a wider audience. That is the reason that I live and breathe. So why on earth would I introduce or be part of introducing something that would reduce that? So, you know, it's very easy to say, "oh, but you go to a concert to experience the music, to hear the music. You don't go there to look at the musicians." And it's like, well, then, but you do! You are there to look at the musicians, you literally are looking at the musicians. So you know, we can't, we can't avoid you seeing them and, and effectively judging them from just a human being point of view. That's what we do, right? We look at things and we instinctively say, "Is this a situation that I am safe in?" So there's probably you know, a lot of people who go to concerts and they look at who's on stage and they think, "okay, I feel safe here because they're wearing tuxedos and coloured dresses and that's what I was expecting and I feel comfortable with that," you know, fine. But then what about those people who are like, "Why on earth would I go to a orchestral music concert, when, like, they're wearing tuxedos and coloured dresses? I don't belong there." So I'm not sort of interested in particularly in disputing the argument of whether or not it's a

distraction, because we've got to listen to everybody else as well. We've got to listen to all those people who are not, well, actually, it's more important to listen to the people who are not coming to our concerts, because that... they're the people that, that, you know, have a much more interesting point of view, because they're the ones who are not here already. So the people who are coming, and they love music, and they love what we're doing, are they going to be alienated enough to not come to concerts because we're not wearing tuxedos? Probably, probably not that many of them, if any of them. You know, any kind of change is going to, is going to challenge people and I understand that. And of course, you know, as human beings, we have to, we have to process everything. But, you know, I am more interested right now, in looking outside of what already exists and seeing what...who else is there? And what do they think? And why are they not coming?

R

Rebecca Toal 51:17

What gets me is that this is not a radical idea. Yet, in classical music, it's seen as such a radical idea, and are so many little things that in any other workplace would be seen as so outdated. And so why the hell hasn't this been changed already? And then as soon as you change even one... like, arguably small thing - the dress code - it's seen as such an upheaval in the comfort levels of certain people.

H

Hattie Butterworth 51:50

And I think it reminds me a lot as well of, a lot of, I suppose we're lucky, we haven't had exactly much backlash, but we have witnessed a lot of classical music organisations trying to speak out and having backlash from that, and what you say like, the main thing people want to say is things like, "who cares?" It should all be about the music, blah, blah, blah." And it's kind of like, I've always slightly seen it as though the musicians are expected not to have a life or opinion or identity, and that the music should be the thing that's speaking through, you know, but it's like, if your life and identity is completely removed and restricted, as soon as you step on stage to do what you love to do, then how are you going to be able to play music as a...it's not sustainable. No.

R

Rebecca Toal 52:23

Identity. It comes back to the idea of the tortured artist that we talk about a lot, that their music should always come first, and everything in your life should be sacrificed in order to protect this art form. Whereas like, you say, you know, you're hiring musicians in order to create. They should be in an environment, which they feel not only comfortable, but supported and empowered.

J

Jocelyn Lightfoot 53:04

Yeah, because also the music won't exist without them. So that sort of creating this anonymous environment where the musicians are at the service of, of these composers and everything, it's like, "Well, okay, but, but it does sound different, depending on who's playing." So, LCO sounds different, every time we do a concert, because we've got a, you know, slightly different group

of musicians, depending on who's available or what our instrumentation is. And, and that's a good thing. I think that's a good thing. You know, we don't want to listen to music that is played in exactly the same way every time and if, you know, how, how do you justify that? And how do you define that, and there's so many things through history that, you know, the way that we play music has changed. You know, I mean, if you're going to sort of go down that road, then really, the instruments that you play should be authentic to the period... And that, and, you know, I'm a big, I'm a massive fan of playing, you know, instruments on ... that are, that come from the period or are modelled on the period that the music has been written. I think that's amazing, and it's an it's a brilliant thing. But it's only the instrument that is from that time, the person is modern, right? So the person who's playing it and creating that sound, live now. And it's, so it's always going to be a modern interpretation of whatever it is that they're studying or whatever it is that they're performing, so I think to try and eradicate that, that personality, or the sort of modern-ness of it is impossible and it's unattainable and also I don't really see a huge value in it anyway. So yeah, I think celebrating the fact that you know, they're living breathing human beings who have had a particular experience and have personalities in the same way that the audience does, and that's something that then therefore they can share, you know?

H

Hattie Butterworth 55:07

Yeah, I think that's something that struck me a lot in... from the interview that you did and also from the Classical Music article that you wrote, is this idea that you talk about taking away the 'Us' and the 'Them' of the orchestra and the audience. And that's clearly something that with LCO, like, I don't know, it just seems as though that is one of the main kind of goals, I suppose? And you're really concerned that when people come to a concert, that they understand what to expect, and that they're going to feel welcome, and that they're going to feel, you know, interested in what's going on. And I want to know, maybe a bit more about, has that always been a goal of LCO? Do you feel, feel like they... that you've always kind of slightly stood out in that way? And also, why do you feel it's so important that the audience is on a level playing field with the orchestra?

J

Jocelyn Lightfoot 56:04

Well, I mean, ultimately, whatever music is, it's entertainment, right? So I mean, I know that the 'entertainment', like we are providing entertainment. God forbid that we would actually try to entertain people.

R

Rebecca Toal 56:19

It's art right?

J

Jocelyn Lightfoot 56:19

Yeah, an art form. Well, I mean, if we're not entertaining people, we're really not doing a great job, so it's important for us to understand what that means and how people want to be entertained. And how that kind of relates to what people want to do on their, you know,

Tuesday night. Do they want to go to the cinema? Or do they want to go to the West End to see a musical? Or do they want to go and see an art form performed by anonymous, human beings wearing all black, of music that they don't know anything about and don't understand? It's quite a difficult decision. So what ... why are they choosing to go to the cinema or go to the West End and not choosing to come to our concerts? So that's the, that's the real question and the 'them and us', you know, the only way that you're ever going to communicate with people is on their level. That's like fundamental human being, communicating with another human being, it's going to be more effective if you are mirroring the person that you're talking to or communicating with, in whichever way you're communicating. So it's a massive priority for us. Has it always been? Yeah, so funnily enough, we just turned 100 years old, which is very exciting. And we've, we have employed Jessica Duchen, who is the most amazing author to write a book about us.

R

Rebecca Toal 57:56

Wow.

J

Jocelyn Lightfoot 57:57

Yeah. So that's really exciting.

R

Rebecca Toal 57:59

That's so cool!

J

Jocelyn Lightfoot 58:00

Yeah. I've never been part of creating a book before. And not only is it really exciting, because books are like, they're like a real thing. ...Like an actual thing that you can hold in your hand. But also I didn't know what that entailed at all. I was like, "Yeah, brilliant. This is exciting. How does that work?" You know, so to discover this whole thing. Anyway, she's, she's basically written it now. And while I was reading through the first draft, before it went to the copy editor, you know, it just massively reinforced, what we're doing is not new to LCO. It's the same. So it's the same as when Christopher Warren-Green started his surge with the orchestra and they were doing these like incredible kind of rock style gigs at Hammersmith, Apollo, wearing, like, glamorous like, glitzy clothing and the audience were wearing, like leather jackets and had like crazy hair. And you just think "God, that's really cool." The difference then to now ... I was talking with Chris about this recently, I mean, for him, it was a real fight, a much bigger fight than it is for us now because they also had the press against them. So everything that they did, they, you know, it was, it was condemned. And you know, what, "how could they possibly play this sacred music in a way, you know, with light..lights? On a stage that's not specifically designed for classical music!" So really hard for him, but like what an incredible guy he is, and he as well as just fueled by this desire to welcome people into the hall and say, "Okay, you're here. Great. You're here, come again!" you know, and I love how if ...when we... in the first

concert of the season, we did Beethoven's Third Symphony, Eroica, and everyone clapped after the first movement, you know, and, and he just sort of turns around and gives a smile and a nod. He's like, you know?

R

Rebecca Toal 58:10

Yeah. A scowly conductor? Stop clapping!

J

Jocelyn Lightfoot 1:00:12

No. It's like, you know, okay, great, whatever, you know, it doesn't matter. Let's all just enjoy it and do what we feel is right. And, most importantly, not alienate anyone from the room. And human beings are perceptive, right? So if I was in that same concert, I was sitting near a, a pair of people who were chatting quite a bit, and I could very easily have gone over and "Do you mind? You are disturbing the audience." But d'you know what?" I was like, "they'll get it. They're not going to be chatting loudly, all the way through. There's loads of other humans here, who are, maybe not chatting so much, maybe chatting a little bit, you know, they'll they'll see it." And gradually throughout the concert, they sort of were a little bit quieter, but you know, I think, at the end of the day, we've just got to accept people, and not, you know, why would we want to alienate them or punish them or tell them off? I mean, God, it's just, it's just a weird concept for me that anyone would be shamed for their behaviour in any sense, actually, but let alone in a place where we want them to be there, and we want them to come back. And is it really that.... you know, what is really important? And, of course, if you've got someone shouting, then you know, you wouldn't, you wouldn't accept that in the cinema. You know, you wouldn't accept that anywhere else, it's, you know, it's the same. So not really doing anything different to LSO ever. I mean, back in, in the, it's just the, the bones of the orchestra, the skeleton of the orchestra was built on, you know, this idea of playing music, old and new mixing programmes, making it really interesting, playing in different venues, like playing in art galleries, playing in museums, like bringing the music out of the typical concert hall environment, and just just doing it in a really exciting and entertaining way. But what we are being really conscious of is making sure that it's in line with the rest of society and the rest of like, the world of industry. Like how do we compare to what else is going on around us? And so therefore, you know, that that will slightly change things because there's no point trying to imitate something from 30 years ago, or 60 years ago, 100 years ago, because times are different now. So how do we still have that same fundamental goal within the environment that we find ourselves

R

Rebecca Toal 1:02:49

In LCO it seems that there is a big emphasis on playing contemporary music as well. So you have this new composer scheme, LCO New... And this year ... Is it the first year that it's running this year?

J

Jocelyn Lightfoot 1:03:04

Yes. Since it ran like a decade ago.

R Rebecca Toal 1:03:08
Ah, wow!

J Jocelyn Lightfoot 1:03:09
So it's, it's it's Phoenix year with Freya Waley-Cohen.

H Hattie Butterworth 1:03:13
Freya was in it before is this right?

J Jocelyn Lightfoot 1:03:15
No. So um, so Freya is our composer in residence, as well. And LCO New is a part of the responsibility of the composer in residence. Graham Fitkin is on the panel this year, and he was the composer in residence the last time so he was, he was the sort of composer in charge when it was around before. I mean, a really big thing for us in LCO is this idea of building relationships. So not just hiring in a, you know, soloist or conductor or composer just for kind of one off. So that's really important, which is why the composers in residence thing is really important so that it's something that we can sort of build on throughout the whole year. Yesterday, I went to a studio to listen to an Atmos 3D audio experience, which is the future of audio. And it is like completely incredible. Oh my god, amazing. Phil Wright, who is the technician in the studio, was like playing us stuff and we were listening to all this like speakers and we were like, "wow, this is so cool." And Isa Khan, who's our sound technician, was asking all these like, mega geeky questions, and I was like, "That sounds amazing. What does it mean?" And it was really cool, but Phil just said it ...said this sentence and I was like, "Oh my God, that's actually really cool." So he was like, "Agh it's not really classical music though is it? That doesn't make sense or like contemporary music or anything like that. That is so irrelevant. And it doesn't, it doesn't mean anything. It's just orchestral music." And I was like, penny drop moment. I was like, "of course!" Because we talk about contemporary music now, but, but contemporary music just means like 'music now', whereas, but you still talk about, like Stravinsky in that category but Stravinsky was like....

R Rebecca Toal 1:05:24
Definitely not now.

J Jocelyn Lightfoot 1:05:25
In Paris, 100 years ago, like, this is... the like, doesn't make sense to me. So this idea of, of what, what is contemporary music? What is new music? And then we've got all these kinds of composers from hundreds of years ago on this, like huge pedestal, and then composers who

are writing now and it's like, like, we look at them in like, in a different way, but it's the same, it's all the same. They're just writing music for orchestra. So I've been thinking about that quite a lot since yesterday. It's just celebration of all music for orchestra and removing the idea that that, you know, music that is new has to also be challenging, or music that is new needs to have some sort of academic understanding to, to really get it. My opinion is that classical music or music is enough, right? So it exists, and it is incredible. And it is something that all humans can enjoy. And so it's building that ... those bridges between what exists as an incredible art form, and what people ... and what people actually want, and what people actually need in terms of their life and their wellbeing and their entertainment. How do we provide that, from our point of view?

R

Rebecca Toal 1:06:46

It reminds me a lot of ... my boyfriend's really into watching the Olympics and I was asking him the other day, I was like, "so how do these guys earn money? Like, do they just do...? They're just incredible athletes? And they earn money?" And he was like, "yeah, like...", and it just made me think that you're so right, that music, the art form of music is enough in the same way that watching people do the same sports, year after year after year, and you're just marvelling at how good they are at it. That is more than enough. There's no fancy like programming, or yeah, they're just like sliding down a hill on skis. That is more than enough. For millions of people.

H

Hattie Butterworth 1:07:26

It entertains Stuart for hours a day. So...

R

Rebecca Toal 1:07:29

Literally every morning, he watches the replay. And I think that, yeah, especially I love contemporary music. And it is a conversation I often have with my dad. He's not a musician, and you know, he really wants to come and see me perform, but he doesn't get it. And I think because he comes at it with this idea of 'having to get it', 'get contemporary music', whereas ... and I know that the experience of performing it versus observing and watching it is different but for me, it's the experience of playing and messing around with all these different techniques and just how it feels to play that music. When I go and see a contemporary performance, that's how I try and view it rather than trying to figure out the context or "what does it mean?" Yeah, similar to classical music, I think the music should just be enough, it doesn't need the context, necessarily.

H

Hattie Butterworth 1:08:25

Mhmm! It reminds me like a poetry as well, because there's a lot of contemporary poetry that I did not understand. It sounds so fucked up. Like, it's so weird. And I yet I absolutely love it. And I kind of see that with contemporary music. It's like, I don't get it. I don't have to get it. All I know is that it's really cool?

J Jocelyn Lightfoot 1:08:44

Yeah! And as well, like, it is new, isn't it? So the idea that that we should be really comfortable with it, understand it, doesn't, isn't really that relevant, because the whole idea is that it hasn't existed before, and, and that's something which is, you know, the same of all art forms is that it's constantly changing and constantly moving on. And, you know, maybe there is a case to say, "if no one's getting it and no one's enjoying it... You know, is it something that we want to do?" Because, you know, that's, it's, it's really harsh for all art forms to have this process of development of like, okay, we want to move in this direction, and this is why and we're taking these things from the past and we're bringing this part of our education and it's all this and this and this and this and this, and then you produce it, and sometimes nobody likes it. And, and, and that's really hard. That's really hard, and it's hard as a performer as well, you know, playing a piece and then you know, people say "You know what? I actually just didn't like how you performed that" or, you know, but that's healthy. You know, this, this is the whole point of the evolution of art is that you've got the, the, the, the brains and the creativity behind it and you produce it and but ultimately people have to like it. At the moment, we're in a really interesting point where there are audiences still, who really like going to concerts that feel like they did 60 years ago. And that, that's great, because, you know, for them, it's like that is... that... I love that. And so therefore, that's really brilliant. But there are also now not as many of those people. And so we've got to really think about how we're going to help people... the next lot of people who, who think "I really want to go to that because". It being the same as it was 60 years ago isn't enough for, you know, the next generation because of because of education and music, because of music not being accessible for such a long time and it not being in the part of, of the pop culture that people are moving into. So that you know, that's like a whole nother world of discussion and really important for us to to really look at. But that's a big topic.

H Hattie Butterworth 1:11:24

Just if anybody wants to know kind of what you've got coming up, if you could just sort of explain a bit about the next season for the LCO or the current season for LCO and like, what's going on? What can people come and experience?

J Jocelyn Lightfoot 1:11:36

Yeah, so the rest of this season is really cool. So next week, we've got a concert with a world premiere, which is by Nicolas Korth, who is a horn player in BBC Symphony Orchestra, and writes the most amazing music based on the natural harmonic series, and also does some incredible like throat singing stuff. It's like, amazing, and just so they're real and beautiful and incredible. So he's written a piece which, which is a partner piece to the Britain's serenade for tenor comma horn, and strings, not tenor horn, and strings.

R Rebecca Toal 1:12:19

Awful.



... .. 1:12:19

H Hattie Butterworth 1:12:19

I was gonna say, I don't know... I might not come.

J Jocelyn Lightfoot 1:12:26

And, and we are incredibly lucky that he's going to be playing the solo horn in both pieces. So like, totally amazing. And actually, the piece that he's written 'Inscapes' is for natural horn. So he'll be playing a natural horn for that. And then we are playing a couple of the movements from the ballet music from Idomeneo, which is a lesser known Mozart opera. But the LCO actually did the first ever UK performance of that in English, which is like, amazing, I think, what an incredible fact.

R Rebecca Toal 1:12:58

What a combo as well.

J Jocelyn Lightfoot 1:12:59

Yeah. Yeah. And then Haffner Symphony, Mozart 35 to finish it all off. So that's the next concert next week, which very excited about oh, and Toby Spence is there. That's important information. So that will be incredible. And then the next ones we have after that is also amazing. So then we've got, we're doing Beethoven's Sixth symphony, which, like, you know, I just think is just so uplifting and brilliant. And we're playing the song cycle from...of Freya Waley-Cohen called 'Happiness.' So you can see how those two things combine quite nicely. And then, really exciting concert we're going to do, like, it's called Mahler Unwrapped, and Leah Broad is coming. And she is a writer. She writes books for Waterstones, they're effectively books that everyone can enjoy about music. So that's nice. Yeah. So she's gonna come and talk to us all about Mahler. And we're playing Blumine in... at the start. And then she's just gonna come on and kind of break the whole thing down and talk about Mahler and his life and what the music was in the context of all of that, so that'll be amazing. And the last of the concert season, and then we've got Pekka Kuusisto coming in who, you know, obviously, is incredible. And we will be performing a world premiere of one of the commission's that Freya's doing for us in the year, which we don't know what that is yet. So that's exciting.

R Rebecca Toal 1:13:59

We like that. Oooh, exciting,

J Jocelyn Lightfoot 1:14:39

So loads of it.... I mean, just you know, it's, it's so fun. The whole thing's so fun. Every morning, I feel like I just get up and I like, open a box of toys, and we're chatting with everyone and we're like, "what should we do and who should we talk with and who should we work with and why and what does that mean and how you know," it's just, it's just great. It's just brilliant.

R Rebecca Toal 1:15:00
And if people want to follow you on any of the internet places, where are your internet places?

J Jocelyn Lightfoot 1:15:06
We're on all internet places.

R Rebecca Toal 1:15:07
Okay.

J Jocelyn Lightfoot 1:15:08
Yeah. LCOOrchestra. And yeah, we just recently sort of started Tik-Toking.

R Rebecca Toal 1:15:18
Down with the kids, apparently.

J Jocelyn Lightfoot 1:15:23
I think it's quite fun. And yeah, just, you know, all the all the socials, all the usual places, our website has all details of everything coming up. We've got LCO New as well, kicking off. So you did ask that question about whether age is important for those things?

R Rebecca Toal 1:15:41
Oh, yeah.

J Jocelyn Lightfoot 1:15:42
And it's important to note that anyone who is looking to apply, it is very much about emerging composers. You know, I changed my career in my 30s. And I would not have been able to do that if it was age specific. So absolutely no reason to, to define who can apply by their age, in fact, define who can apply by any demographic, so everyone could apply. You know, if people come in, and they don't have any experience of orchestration, for example, that doesn't matter. It's if they need assistance to do things like orchestra or whatever, then that's fine. Because, you know, we don't want it to be an exercise in academics.

R Rebecca Toal 1:16:00

R Rebecca Toal 1:16:26

Amazing. Well, honestly, thank you so much for your time. I feel like we could have sat here all afternoon and just chatted forever and ever and ever.

J Jocelyn Lightfoot 1:16:35

Yeah, thank you.

H Hattie Butterworth 1:16:36

Thank you so much for your honesty as well about being a freelancer and the reality of that life and, and everything because I think it's something that especially a lot of our friends are at the start of so it's kind of important to know, like, the reality, the reality of...

R Rebecca Toal 1:16:51

The really and also that other people that are not just at the start of their careers feel the same way about it.

H Hattie Butterworth 1:16:59

Yeah. Yeah, thank you so much.

J Jocelyn Lightfoot 1:17:02

Well, thank you for you know, everything that you're doing, because, you know, the reality is very different to perception. And our teachers lives, and their teachers lives were, you know, and are very different to what, in even my life compared to what people's life is going to be like now starting out as musicians. And yeah, I feel a huge responsibility as part of the industry to make this sustainable, because not only is it important to look after people but the reality is that, you know, the industry could not exist and I think, you know, it's it's not it's not our right to exist, we have to prove we have to prove that we have to sustain it ourselves. And the most important people in our industry are musicians, because without musicians, we don't have music.